

# ART DUCKO



VOL II  
ISSUE THREE



## SENIOR SQUADRON

LEFT TO RIGHT:

JALAN EMBER, CHIEF LAYOUT WOKIEE  
ALEC TOPKISS, OBI-EVENTS KENOBI  
LOUIS CICALEASE, EVENTS SCOUNDREL

ERICK WONDERLY, ARTMASTER YODA  
ALEX MILSSTEIN, SKYWALKER IN CHIEF  
LAUREN AMARO, DARTH COPY EDITOR

RUBY LAMBIE, JAR JAR LAYOUT BINKS  
BENNI ROSE, COPY-MECH DROID  
BEN SAUNDERS, GRAND MOFF SAUNDERS

## NEW RECRUITS



HANNAH BERGESON



LAUREN BRYANT



RICHARD FLORES



DELANEY MOTTER



SUMMER NGUYEN



HELENA RICHARDSON



LILLIE SCARTH



AMOREENA TIBRAY

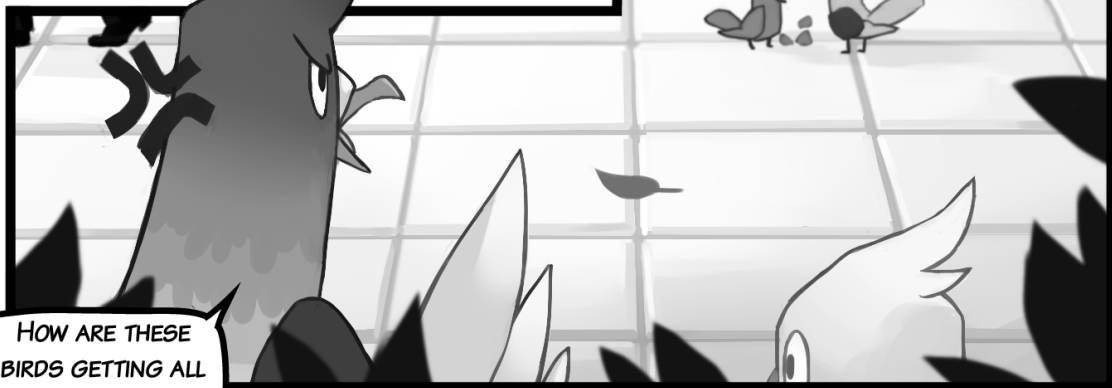


CODY ORMSBEE

ISSUE III


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IT CAN'T BE THE HUMANS, THEY'RE FAR TOO LAZY...




THOUGH THAT IS WHAT THEY'RE SUPPOSED TO BE HERE FOR...

UH HUH...



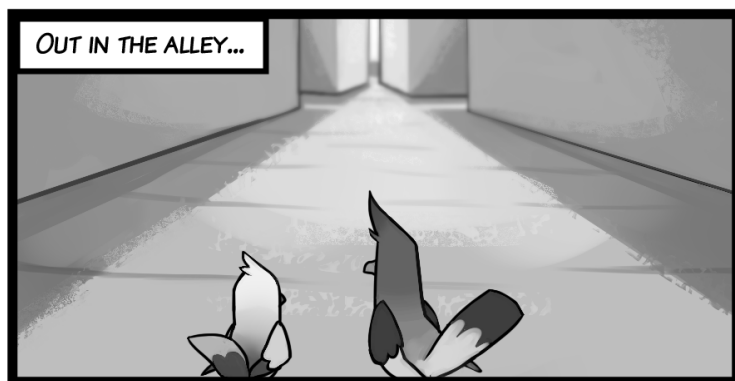
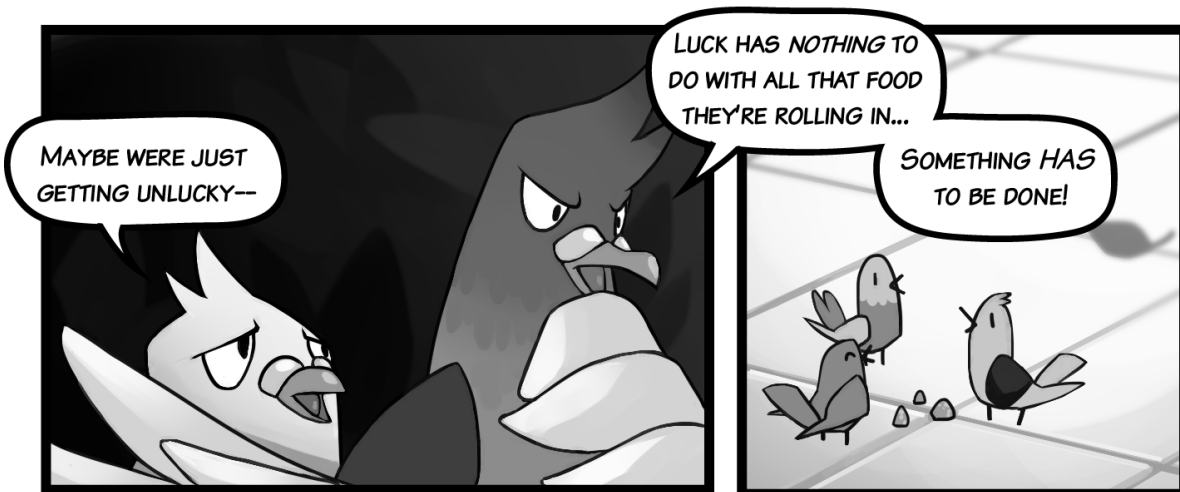
THIS IS SERIOUS STUFF, KEN!!

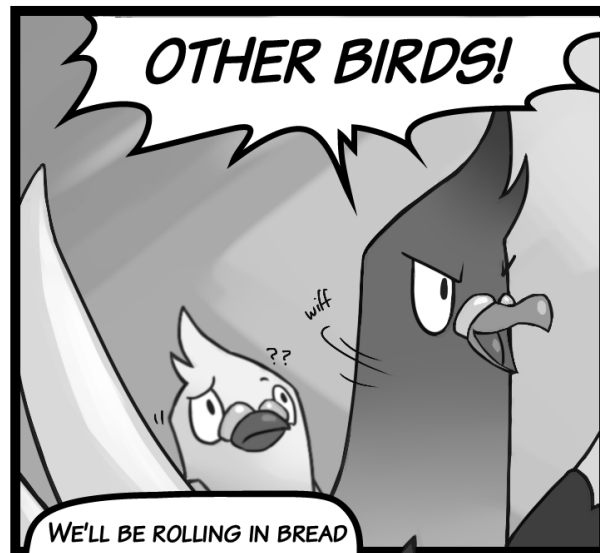
SPARROWS AND CROWS ARE SITTING LIKE SLOBS IN THE LAP OF LUXURIOUS CRUMBS RIGHT NOW!

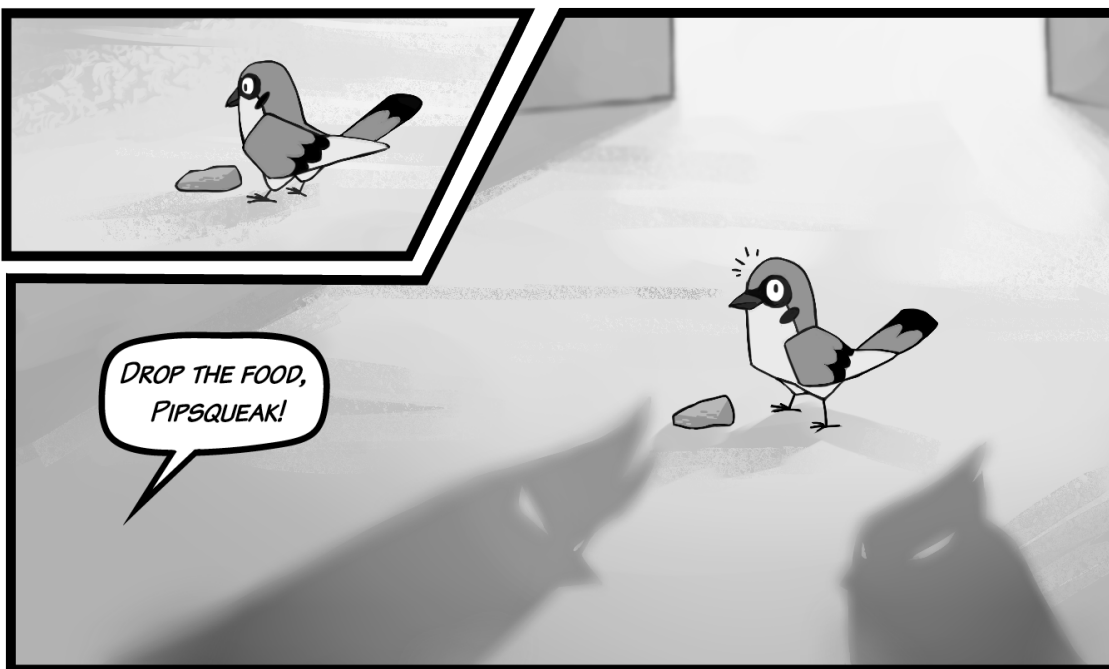
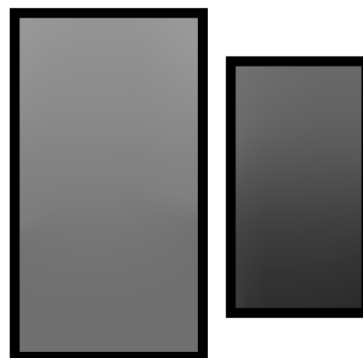


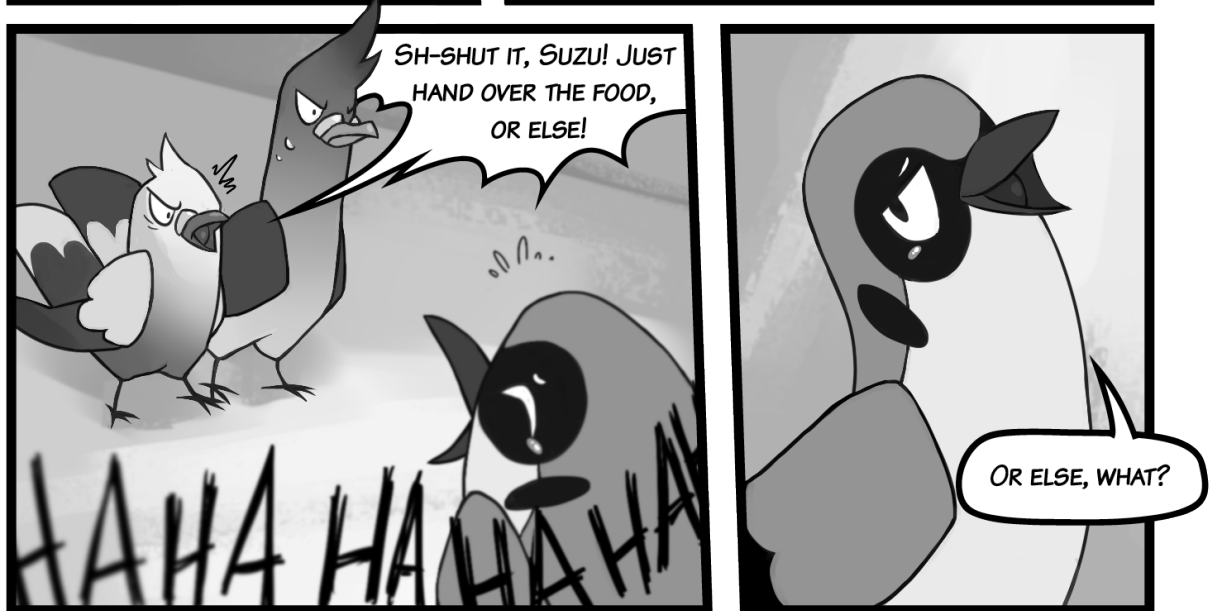
MEANWHILE, WE'RE STARVING AT THE HANDS OF THESE MORONIC HUMANS AND ALL YOU CAN SAY IS "UH HUH"!?!

W-WELL, YA, BUT WHAT CAN WE DO ABOUT IT? THAT'S JUST HOW THINGS WORK, RIGHT? SOMETIMES THE HUMANS TOSS FOOD, SOMETIMES THEY DON'T...











OR ELSE YOU'LL  
BE IN FOR A  
WORLD OF HURT,  
THAT'S WHAT!



YAAAA, GOOD LUCK  
WITH THAT.



4-HEY!



AW, FORGET ABOUT  
HER...

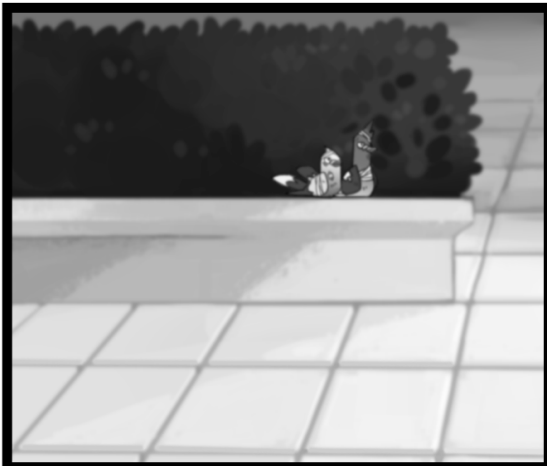


AHA! THERE'S A FEW  
SUCKERS!

LET'S GO, KEN!



HEY YOU!!

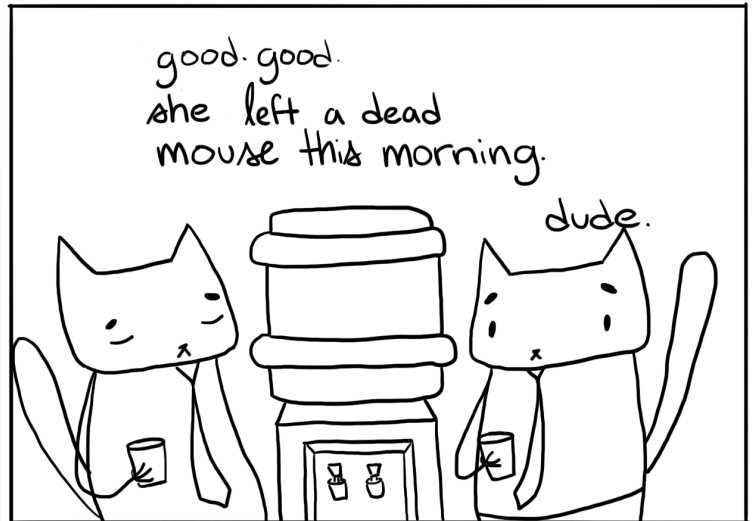




# Office Cats

by Kereth  
Curliss

starring:



she's going to straight  
up murder me.

yea...

sorry bud.

nah man, it's okay.  
you think it was dinner?

nah it's more like  
this is why you don't  
date people from accounting

not to mention  
dating your coworkers.

WAIT!

aren't you dating  
chris from accounting?

technically chris was  
just fired for embezzling.

dude...

that's pretty fucked up.







HI, MY NAME IS  
BEN MILLER. I  
AM A VAMPIRE  
AND A COFFEE  
ADDICT.



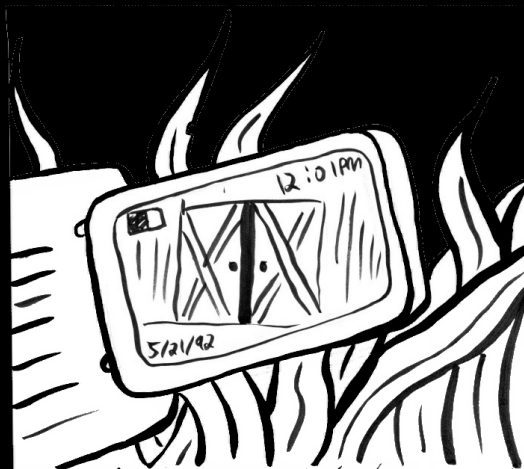
I WAS BITTEN  
IN 1992 IN THE  
BLACK WELSH  
MOUNTAINS BY  
A 200 YEAR  
OLD VAMPIRE  
NAMED JAKES



I GUESS YOU  
COULD SAY  
I'M A 90'S  
BIT-EY



I GOT BITTEN WHEN I WAS  
INVESTIGATING A COMMON  
DISTURBANCE AMONG MY  
SHEEP.



YEAH, THATS HOW  
I GOT BITTEN



I WAS A YOUNG VAMPIRE  
READY TO GO INTO THE  
WORLD AND START VAMPIRING.  
I DIDN'T END UP LIKE MY  
SIRE, STUCK IN SHEEP  
VILLAGE BROODING IN  
A CASTLE.

SO I BACKPACKED AROUND EUROPE  
BUT I WASN'T REALLY FEELING IT.  
SO I DID SOME RESEARCH AND  
ENDED UP IN PORTLAND, OREGON.



COOL CAPE  
MAN!

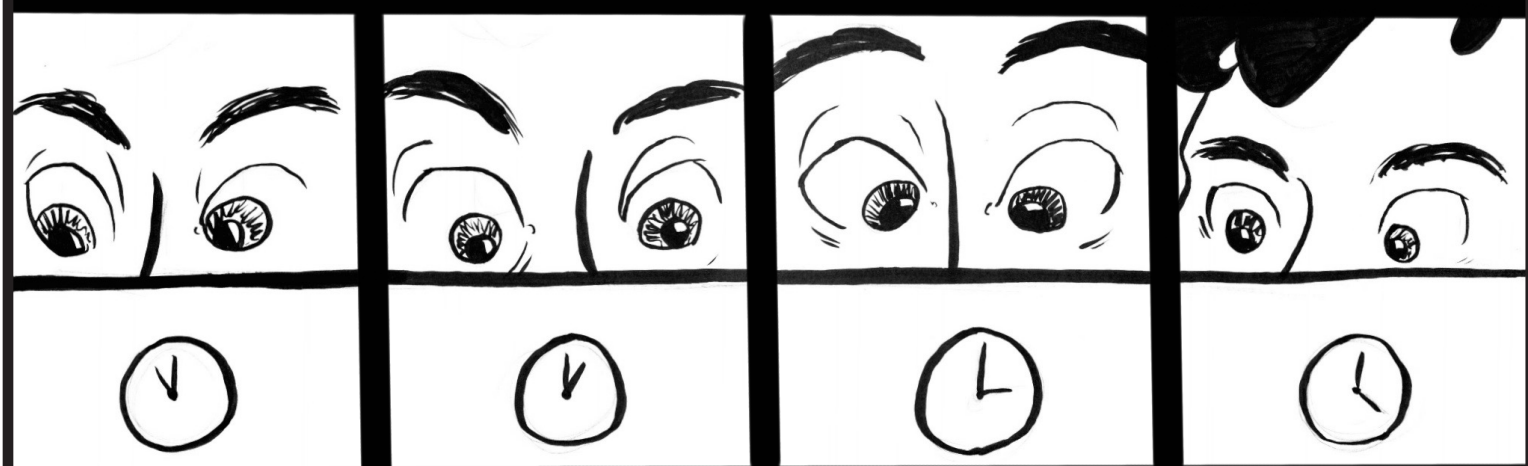
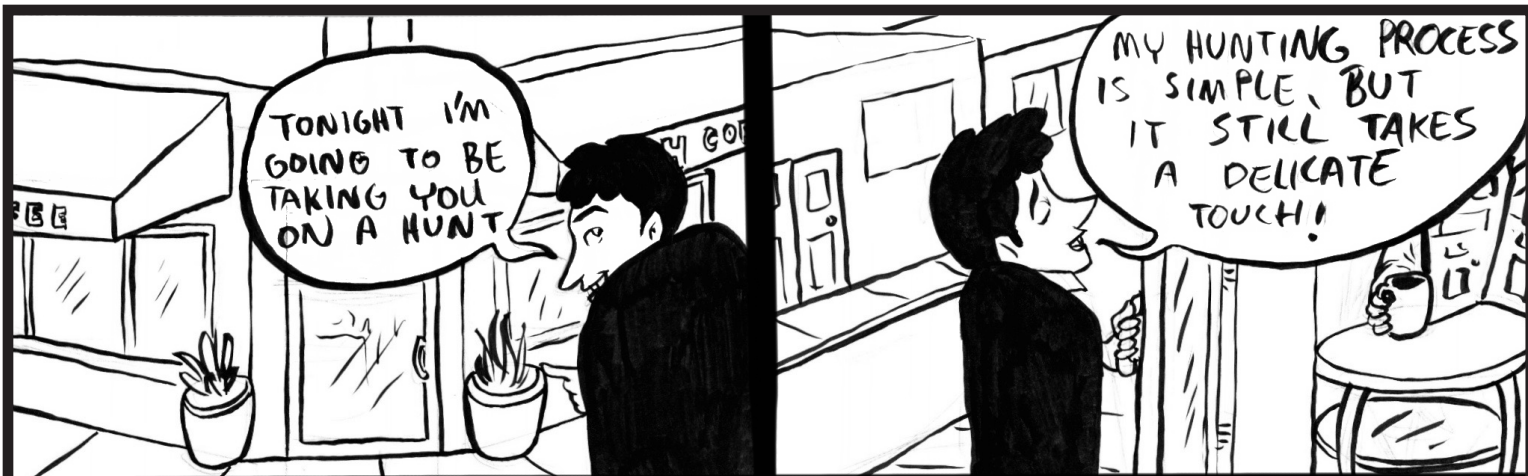
I LOVE PORTLAND!  
I CAN WEAR MY  
CAPE AND NO ONE  
REALLY QUESTIONS  
IT.

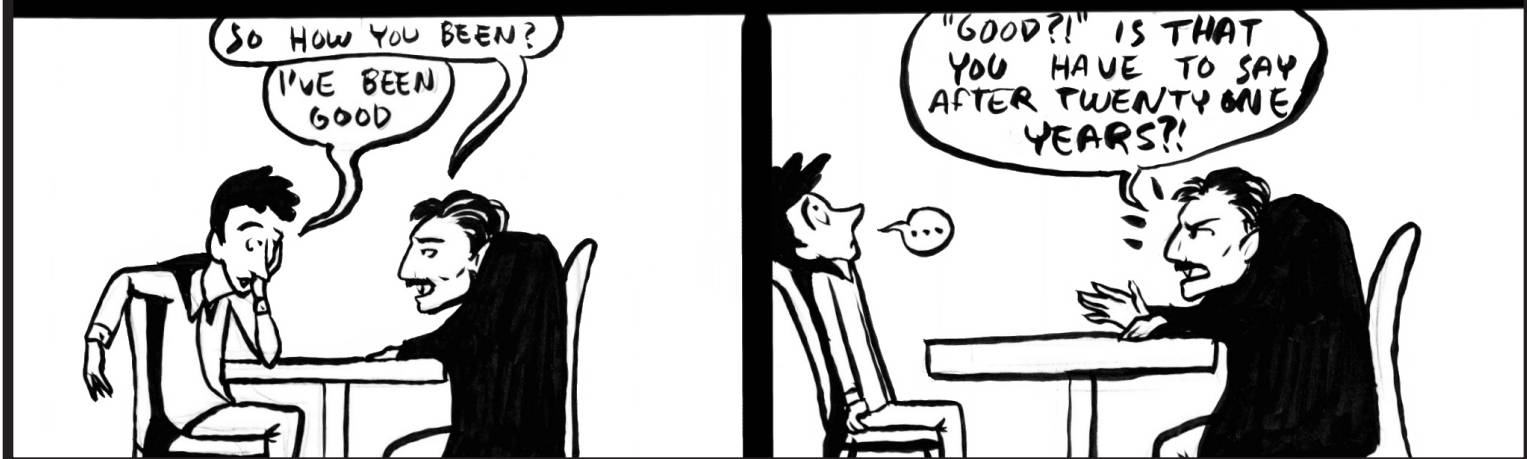
SINCE I WAS BITTEN  
AT 19, I LOOK TOO UNDER  
AGE TO GET INTO BARS SO  
I BEGAN FEEDING AT THESE  
LATE NIGHT COFFEE SHOPS.  
THE BLOOD OF THESE FOLKS  
WAS REALLY TASTY, AND  
WHEN I DRANK IT I WAS  
FULL OF ENERGY FOR THE  
WHOLE NIGHT.

I LOVE COFFEE, BUT THE ONLY  
WAY I CAN GET IT IS THROUGH  
BLOOD. THE HIPSTER'S BLOOD...  
THEIR BLOOD IS  
MORE COFFEE  
THAN BLOOD.  
REALLY.

THE SAME GOES FOR  
CARTOONISTS AND ART  
STUDENTS

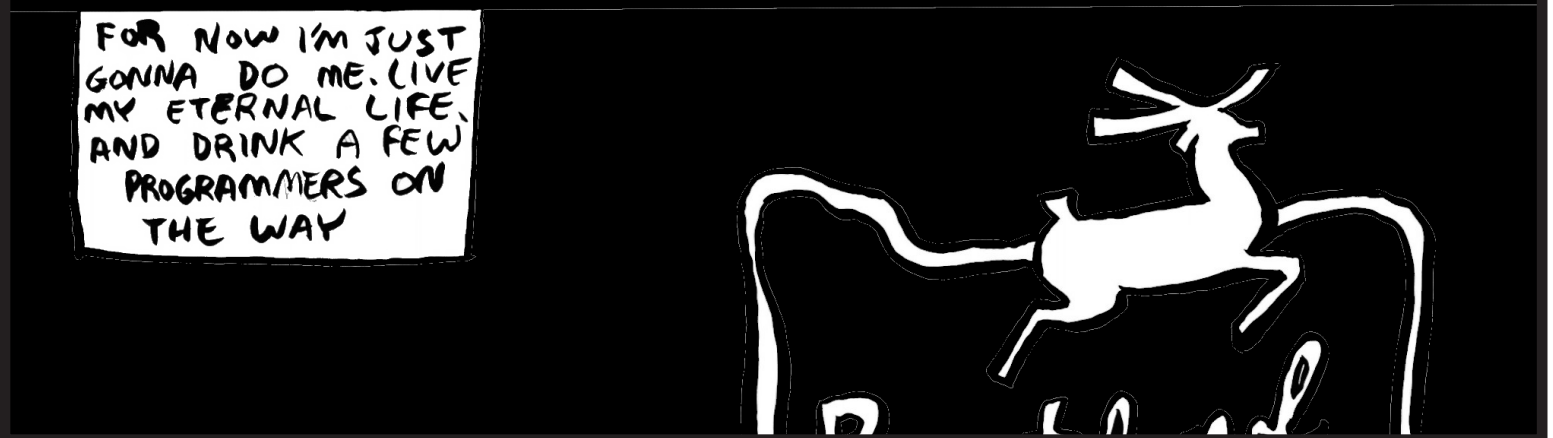
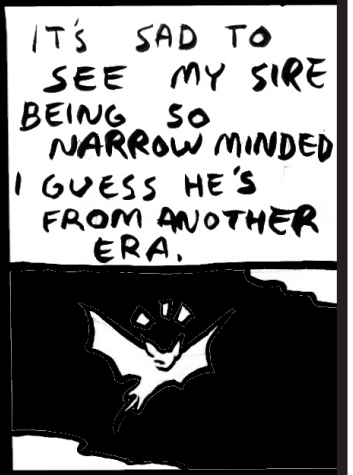












# The Evolution of Animation

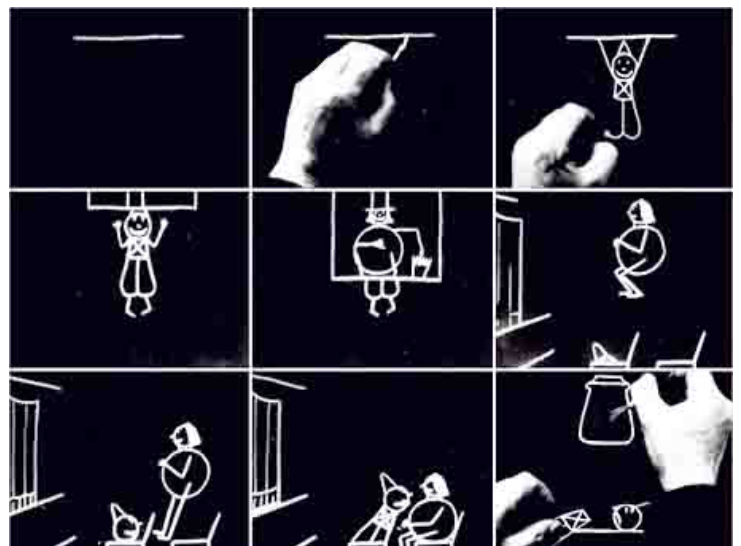
By Eric Schucht

When things are made for kids, people tend to forget how much time and effort was put into it. It's amazing how something complex can be made to look simple. Cartoons are a complicated feat. Thousands upon thousands of moving drawings create the illusion of the impossible. While the technology behind the toons has evolved, so too has the quality. Cartoons are arguably better than they've ever been before, but why? It's obvious to see how technology has had a role in this evolution, but a look back will reveal other factors at play on the cartoon industry in America.

The Silent Era (1877-1919), just like in film, was a time of creation and experimentation with the very first animated films. The first animated short, *Fantasmagorie* by Émile Cohl (1908), was a minute in length, all in black and white, and had no sound just like its cinema counterparts at the time. It was a random assortment of things with no plot or story. These shorts weren't designed to make a profit but rather existed as a means to gauge what was possible with the medium. It wasn't until the age of Disney that these moving drawings went from the laboratory in back to the theater in front.

*Steamboat Willie* (1928) is one of the first animated shorts that brought cartoons to the public's attention. The famous Mickey Mouse cartoon marked the beginning of the "Golden Age" of animation that lasted until the late 60's. It was a time when the first animated entertainment started to emerge into the world. Disney and Warner Bros ruled this era with animated films such as *Snow White and the Seven Dwarfs* (1937) and the classic Looney Tune Cartoons (1930's to 1969). Animation was less common in this period due to its difficulty to produce. Cartoonists lacked the amenities of modern day computers and were constrained by having to draw everything by hand. That's why the only cartoons at the time were either really short or giant feature-length films in order to have been able to turn a profit.

When animated shorts made the jump from the theater to the TV, their funding and staff shrunk. There wasn't much room in the budget for movement so these shows generally had a lot of talking and few



Cohl's animated short, *Fantasmagorie*, is composed of 700 hand-drawn frames, each individually shot onto negative film.



movements, such as with *Crusader Rabbit* (1949), and *Gerald McBoing-Boing* (1950). The action to dialogue ratio was so bad that these shows were nicknamed "illustrated radio" by the famous Looney Tunes animator Chuck Jones. The show *Clutch Cargo* (1959) attempted to cut down the cost of animation with a technique known as Syncro-Vox, where they had lightly animated still frames with real people's mouths placed on top. It's the stuff of nightmares.

The costs were eventually cut down when Hanna-Barbera utilized a new animation technique used in shows such as *The Flintstones* (1960) and *The Yogi Bear Show* (1961). Redrawing the background for each frame was tiresome, but in Limited Animation, see-through plastic cells were placed upon still backgrounds.

Artists drew the characters on top of these cells and anything else in the background that moved. That's why Yogi Bear has a necktie, so as to separate his head from his body, which was a part of the background. This technique was around since 1918 but wasn't fully adopted by the major cartoon studios until the 50's. Fewer drawings reduced the cost and time needed to produce a cartoon and caused them to become more numerous. Soon, cartoons were to become popular among all children in what was known as Saturday morning cartoons.

As technology progressed, cartoons were able

to show more action. This coincided with a cultural shift in cartoons, moving away from the sitcom like humor of the 60's and 70's to the glorification of characters so as to sell toys in the 80's. Audiences weren't meant to laugh at cartoon characters, they were supposed to worship them. Each episode of *The Transformers* (1984), *G.I. Joe: A Real American Hero* (1985), and *Teenage Mutant Ninja Turtles* (1987) introduced new characters in order to sell more toys.

These shows were so successful that even today they are still huge toy franchises. In some instances, core characters were written off the shows and replaced so

as to market new toys.

This would backfire, as in the case *Transformers: The Movie* (1986).

Several of the leading characters were killed off in the movie in hopes

of marketing new toys, but the old characters were so beloved that the writers were forced to bring them back. In a lot of cases, such as with *Mister T* (1983) and *Hulk Hogan's Rock 'n Wrestling* (1985), real world people made the leap into the animated world in order to cash in, but with unsuccessful results.

This leads us into the most recent generation of children's animation. The 90's and early 00's cartoon era was modelled after the humor of *The Ren & Stimpy Show* (1991) and *SpongeBob Squarepants* (1999). Characters were wacky and crazy, with the majority of the humor coming from the stupidity of

*"The topics in cartoons today are more mature and the audience is often left walking away with something that makes them think."*

the characters and their slapstick style actions. This is a drastic change from the toy commercials and cartoons of the 80's, that were full of action and explosions, to what was now a humor driven industry to bring in ad revenue. This style is reminiscent of the Looney Tunes in the 30's, although Looney Tunes was more actioned based humor than dialogue based. The 90's shows were a mixture of 80's cartoons and golden age cartoons with humor that involved more action and greater animation. The 90's era is famous for the creation of Cartoon Network, the first channel with cartoons 24/7 and more animated shows on the air than ever before.

If *SpongeBob* set the bar for the cartoons of the 90's, then Pendleton Ward's *Adventure Time* (2010), has raised it. Ward has redefined what children's show can be. The emotional responses that the show elicits are focused on more than just the feeling of adventure and humor as we've seen in the past. The emotions that audiences are meant to feel are almost paradoxical in nature, with each episode being chock-full of both happy and sad moments. Not every story has a happy ending, and characters are allowed to grow and change over time, sometimes with negative results.

For example, in the episode, "*I Remember You*," we discover the Ice King's relation to Marceline: The Vampire Queen. Throughout the show, Ice King has been one of the main antagonists and Marceline has been an anti-hero, but there had been no interaction between the two whatsoever. In this episode, we learn about the apocalypse that destroyed the

world 1000 years ago and made it the magical land it is today. The episode's flashback reveals that Ice King found Marceline in the rubble and raised her, using his magical crown to keep them both alive even though it tainted his mind and slowly turned him evil. Marceline confronts him about his forgotten past in the present and finds notes written by him apologizing for when he doesn't remember her. It's a moment that's both happy, sad, and quite frankly, profound.

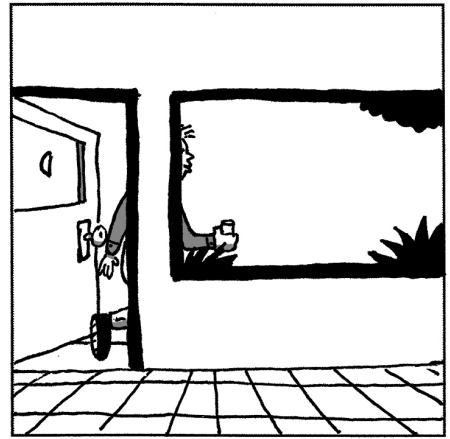
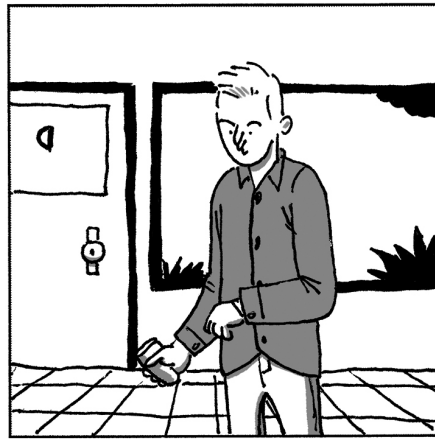
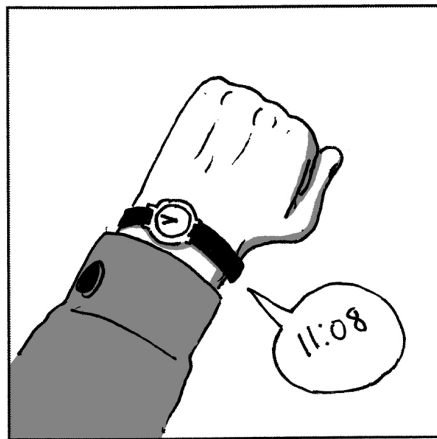
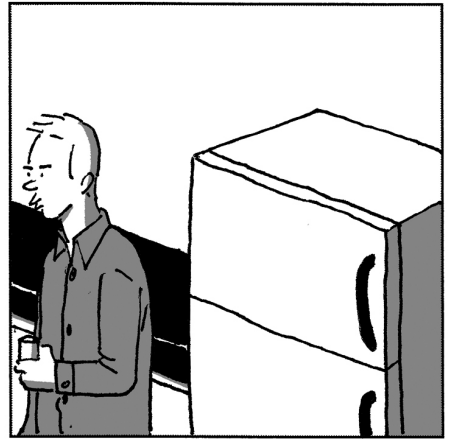
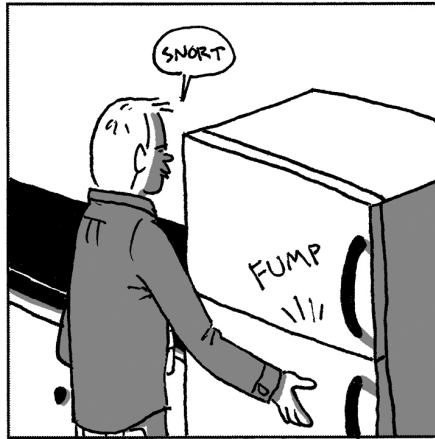
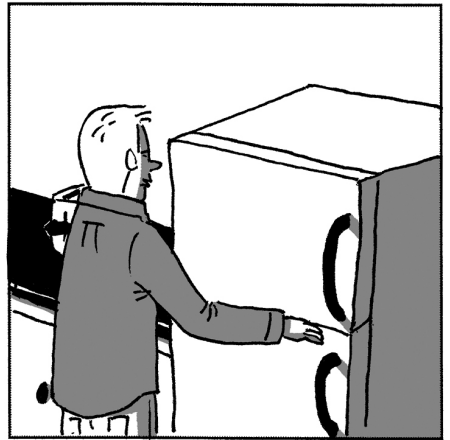
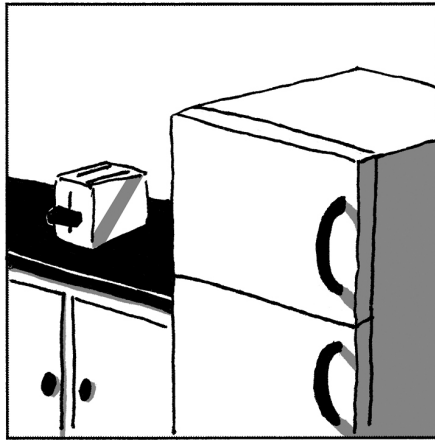
The topics in cartoons today are more mature and the audience is often left walking away with something that makes them think. The success of *Adventure Time* has influenced many other shows, such as *Adventure Time* writer Rebecca Sugar's *Steven Universe* (2013) and Disney's *Gravity Falls* (2012). These shows still discuss common ideas that the past eras of cartoons have addressed, such as growing up, but they've delved deeper into morality and more emotionally complex topics as well. For example, *Steven Universe* talks about growing up in a non-traditional family and many other complex topics, such as single parenthood, gender identity, and the fear of the future.

Looking back at the technology of animation, the ability to tell these kinds of stories has always been there. It's not the change in technology that has led to this trend (although it has helped) but the change in us, both the audience and the creators. Cartoons are better than ever because of how the medium has grown and matured. I am excited to see what the future has in store, for the future looks bright.

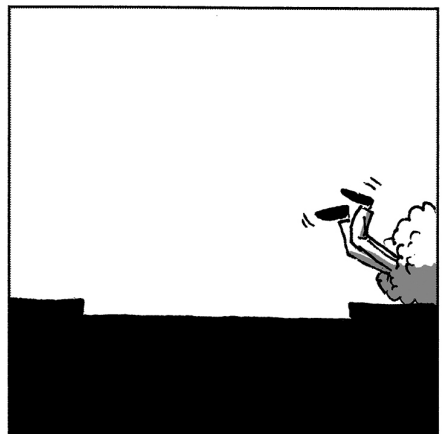
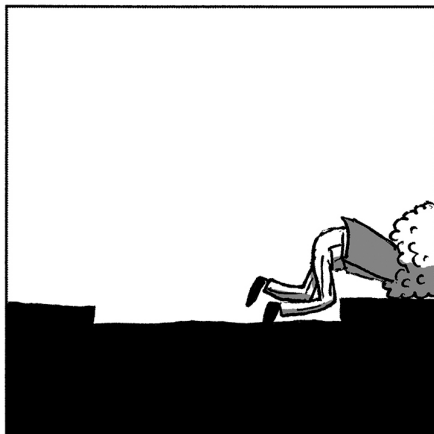
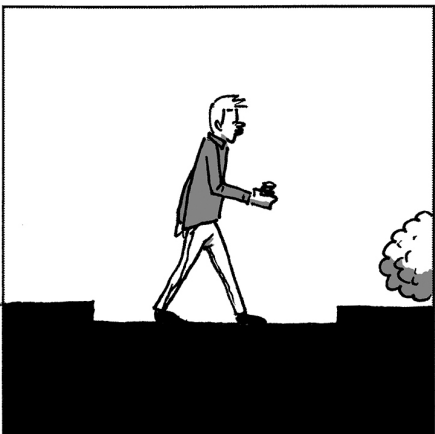
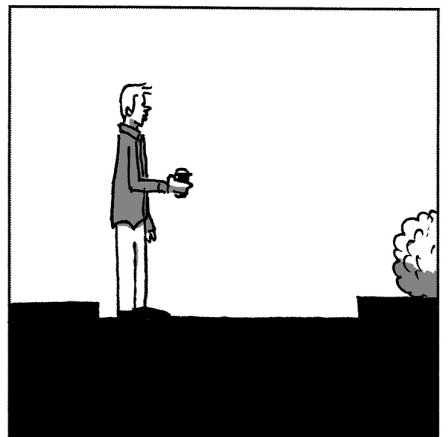
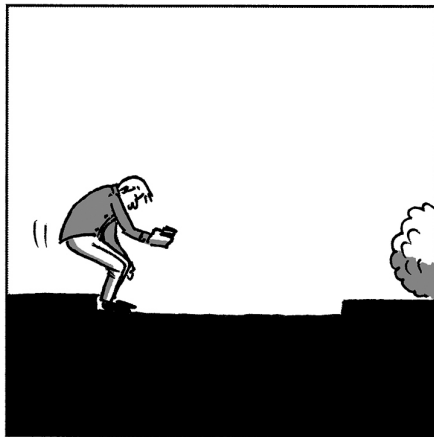
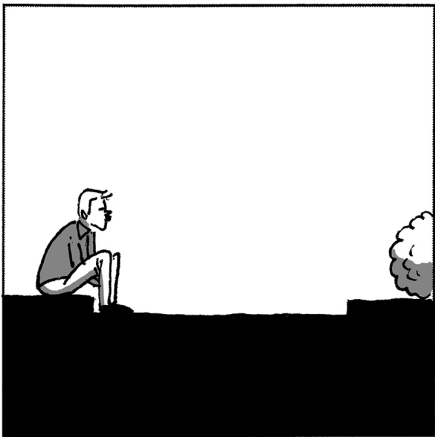
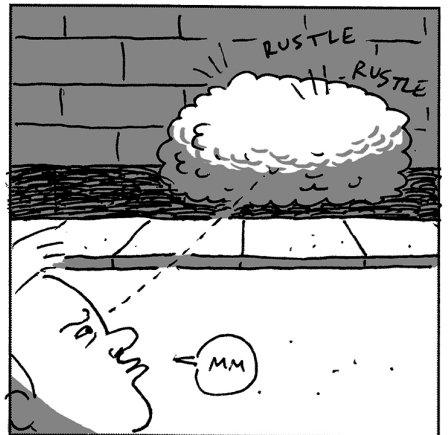
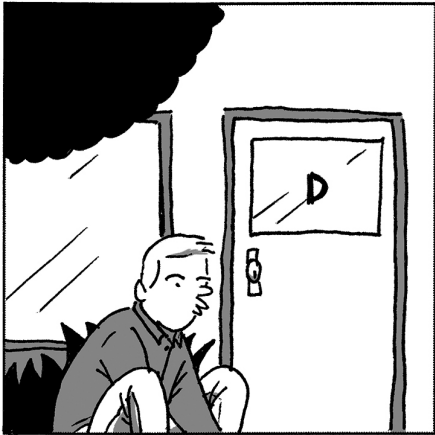
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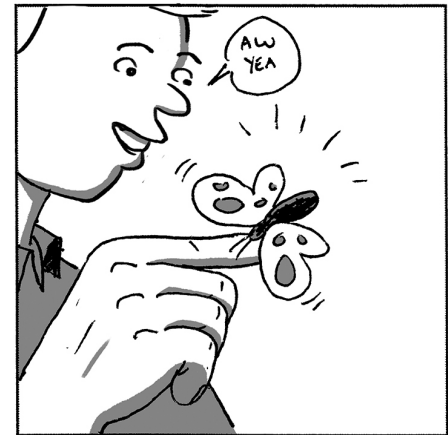
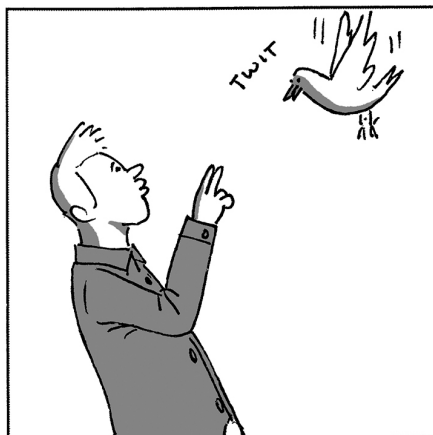
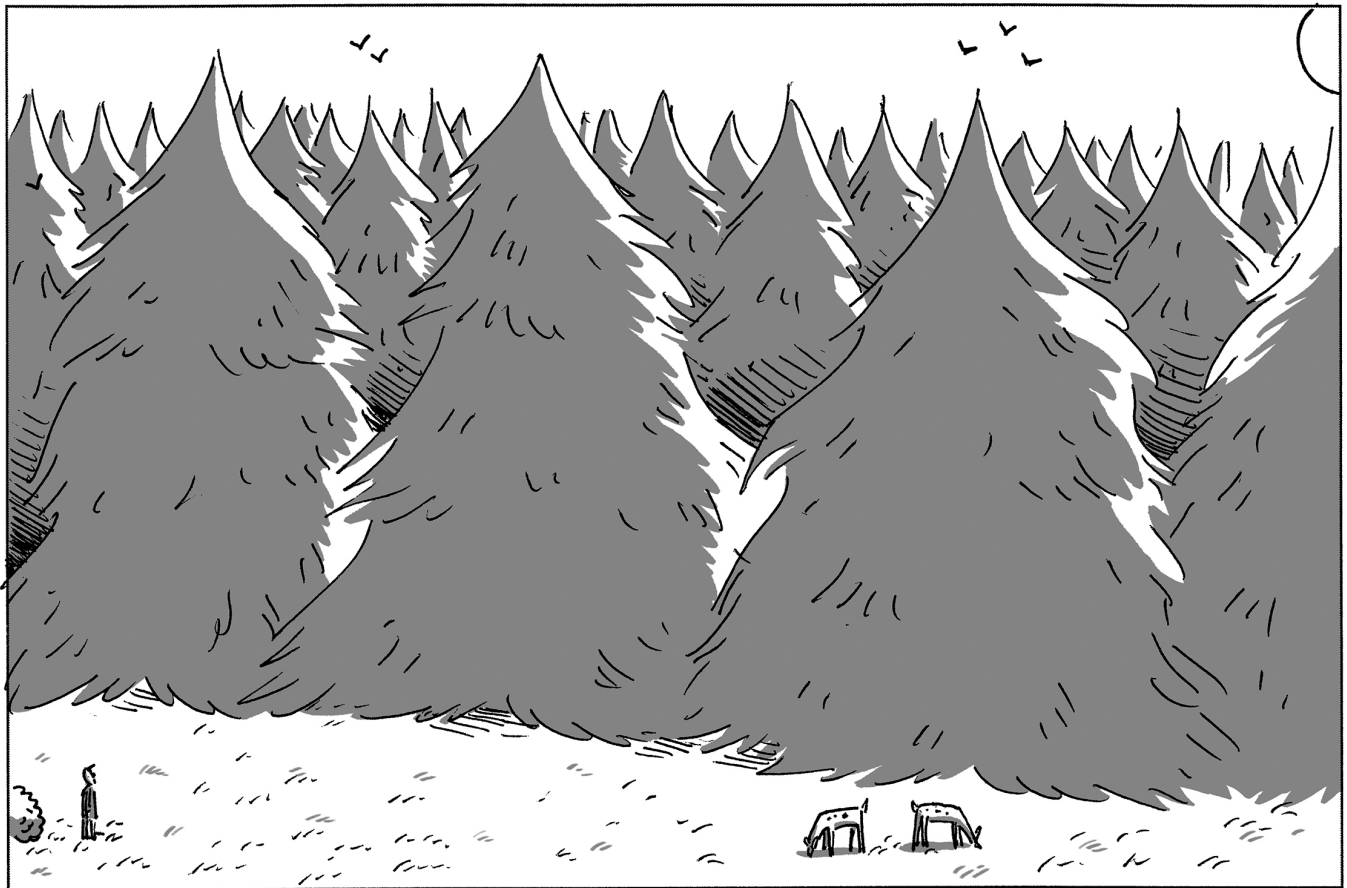
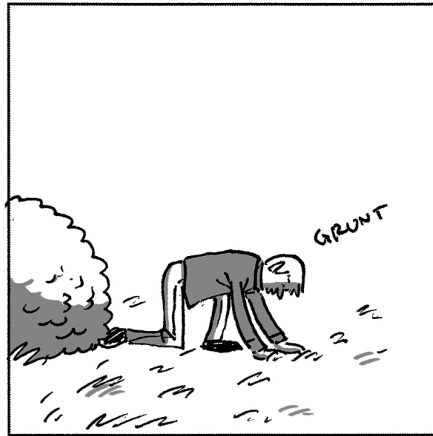
MATT SCHUMACHER  
9-2015

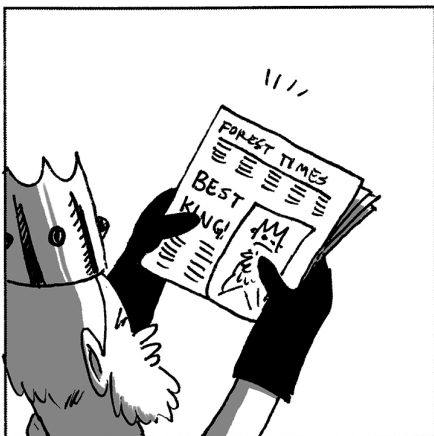
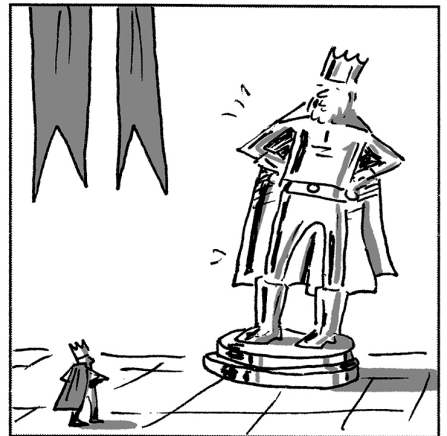
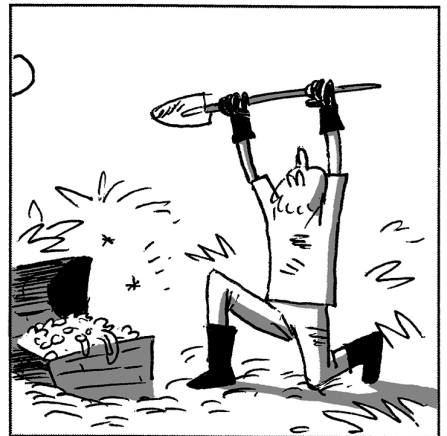
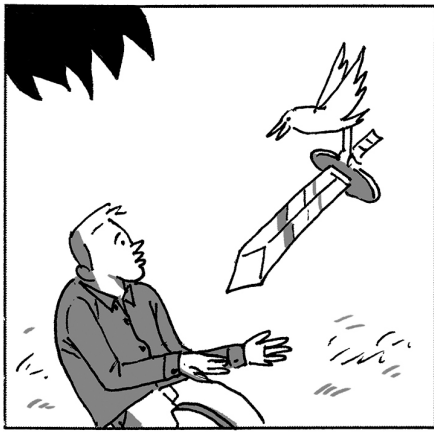




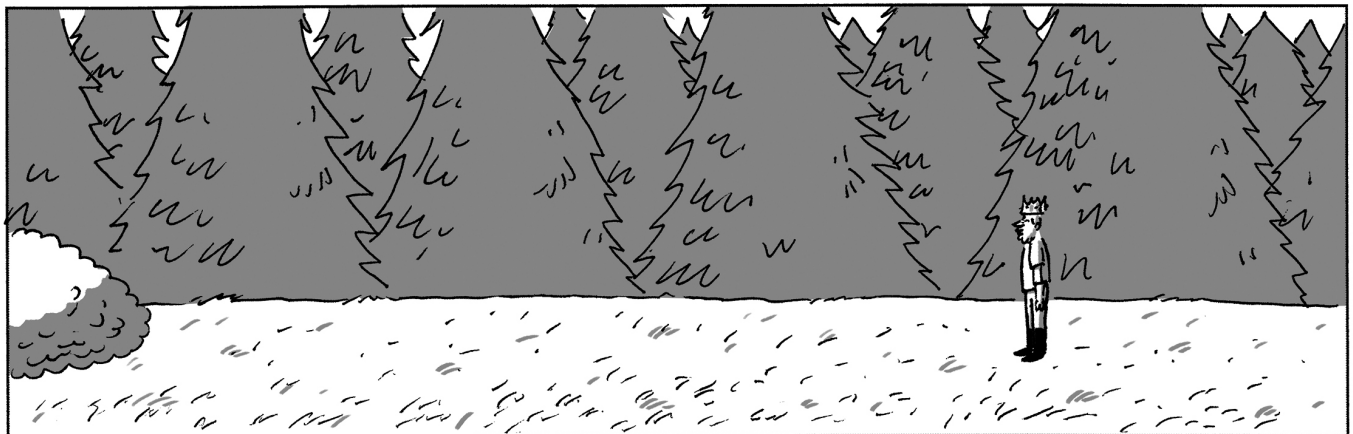
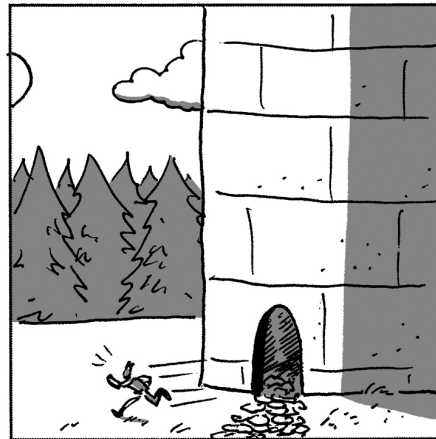
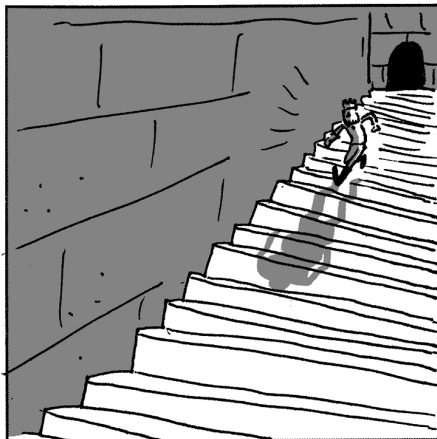
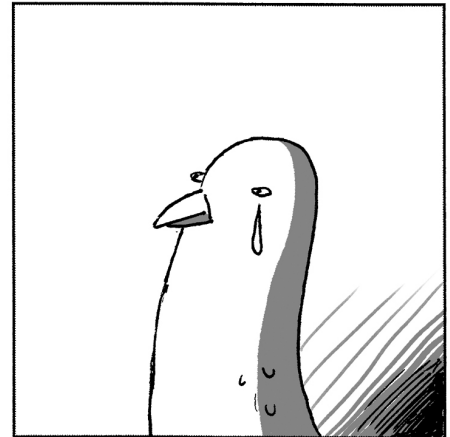
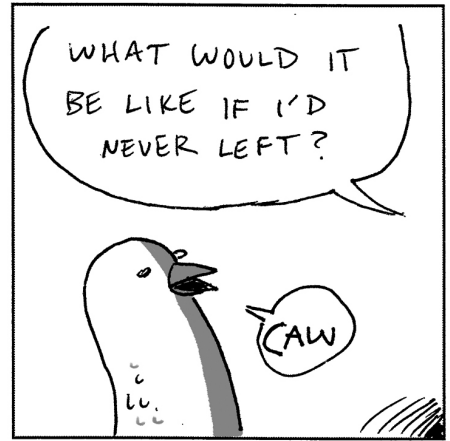


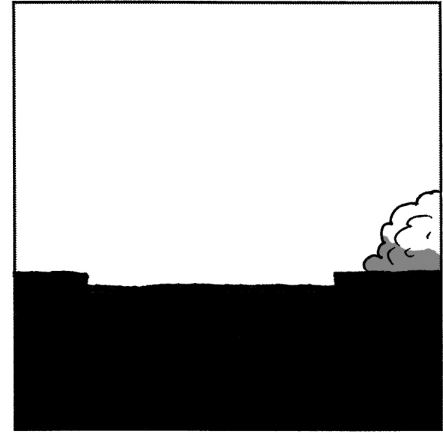
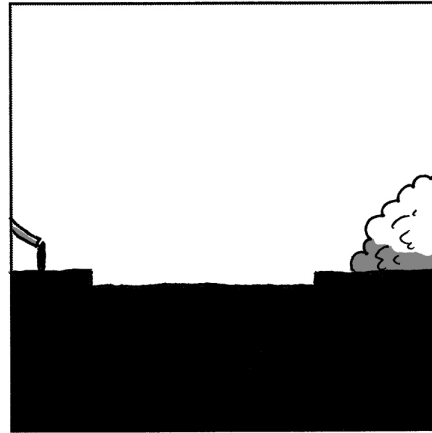
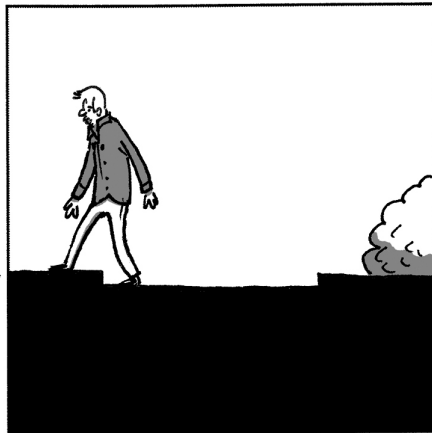
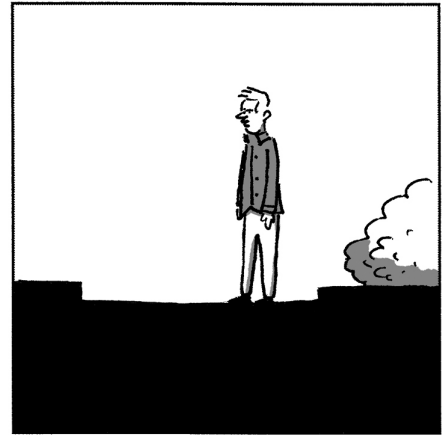
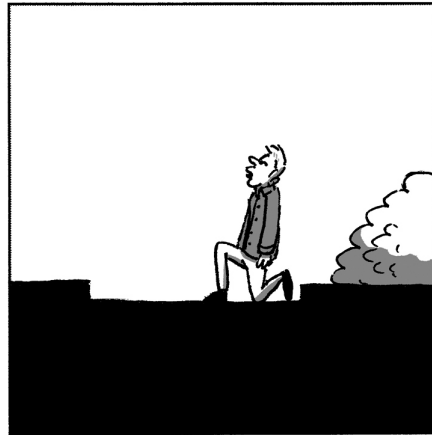
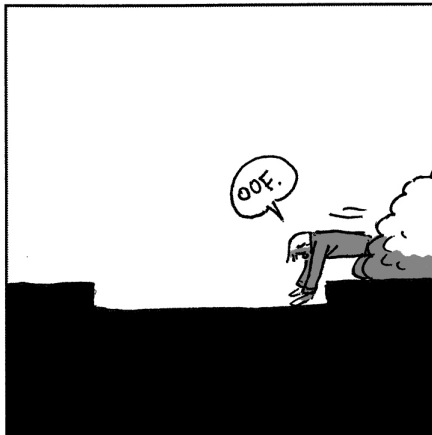
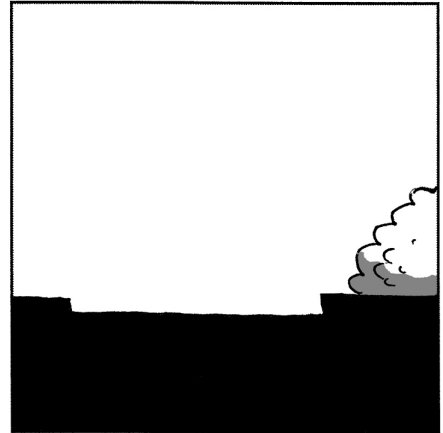
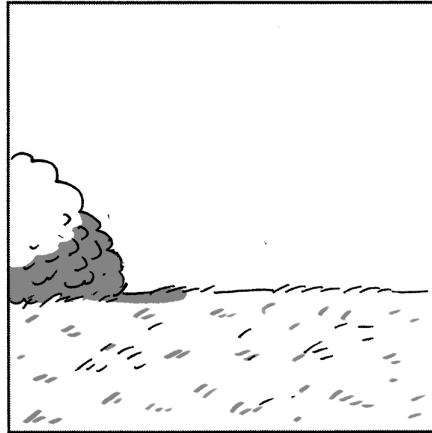
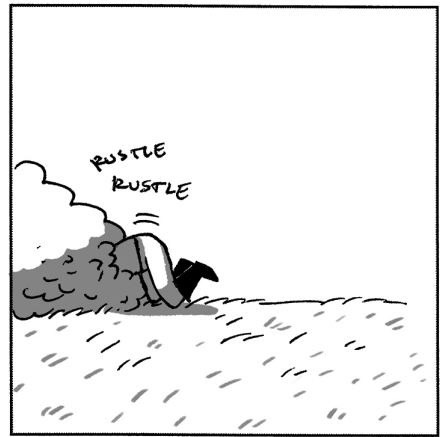
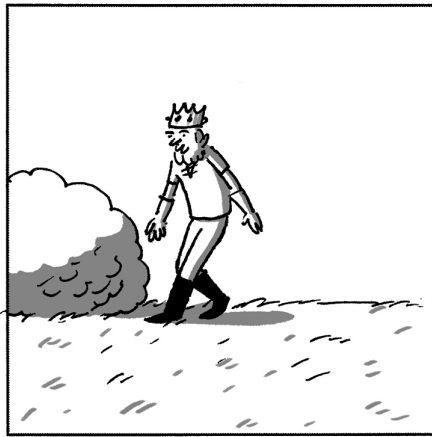
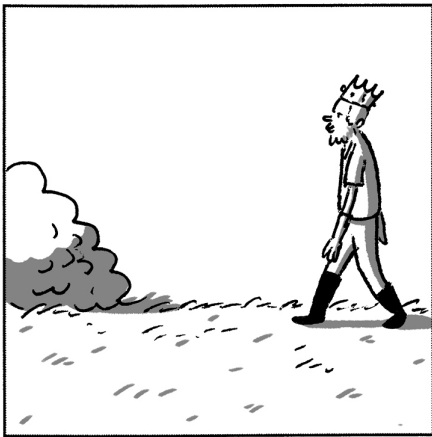


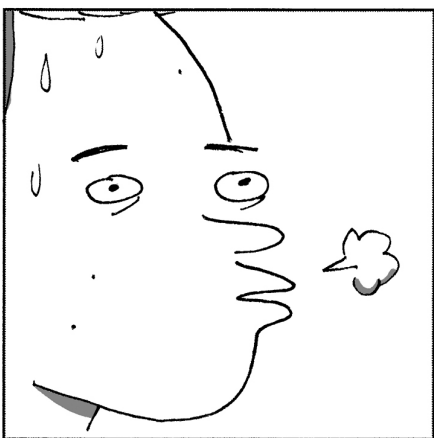
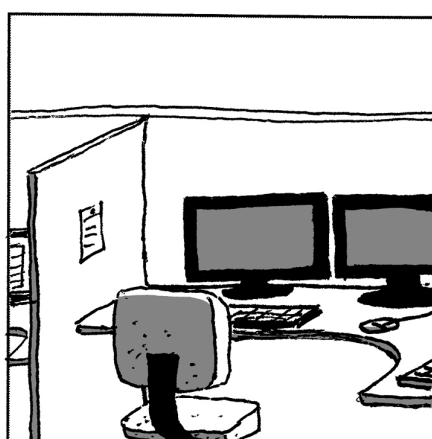












# The Comics Industry:

## Breaking and Entering

with

### Milkfed Criminal Masterminds Inc.

*Interview by Lauren Amaro and Louis Cicalese*

*Kelly Sue DeConnick is the writer of Pretty Deadly and Bitch Planet for Image Comics, as well as the co-owner of Milkfed Criminal Masterminds, Inc. Lauren Sankovitch and Kit Cox act as the Managing Editor and as the Executive Assistant at MCM, Inc., respectively.*

**Art Ducko:** What are some common mistakes that people make while trying to break into the comics industry?

**Sankovitch:** Comics is a community, maybe more so than a lot of industries, in that the people who make the comics are so very available to the fans, the readers, and their collaborators. It's easy to lose sight of the fact that this is also their job, so people often times are more informal and less professional than they might be with persons working in other industries.

It's important to know what exactly it is you want to do, why you want to do it, and where your skill sets lie. That doesn't mean it necessarily excludes you from doing other things eventually. What it helps you do is, when you're interviewing with prospective employers or looking to collaborate with other people, you can actually bring a focused body of work and a focused set of questions or expectations to find whatever it is you're looking for.

You have a portfolio if you are an artist and a finished comic if you are a writer, with stick figures if need be. For artists especially, their portfolio is their résumé. Professionals who review portfolios receive a lot of them and they get really boring to look at real-

ly fast. No one wants to look at a giant resume. Ever. What they care about is figuring out what this person wants and if they have the experience they need to do the job they're applying for. You don't want to put in the art you did last week along with the art that you did five years ago. You're not the same artist, you're not the same writer you were five years ago. Show what you are capable of now along with a few more recent bits of your work.

More than anything else, you have to be patient. Know that whomever you are applying to work with, or people with whom you are approaching to collaborate, much like you, have a lot of things going on in their life. You are not as important to them as you are to you. So having patience is very important, as well as knowing when it is reasonable to follow up. Normally I would recommend giving it at least a week to a month, unless it is something where someone's arm is going to fall off, which I assume 99.9% of the time is not the case. Or if you're an artist and you're approaching editors to do work, maybe email them once every few months. Realize that the people who are being approached are being approached all the time. Make yourself stand out by being courteous and conscientious of their time.

Also, know who you're approaching and why you're approaching them. There are a lot of people, when I was an editor at Marvel, who would email me their art and say, "I'm a big horror person and here's all my stuff," and that's great but I didn't edit much in the way of horror comics. If you want to do horror comics, perhaps refocus on sending your work to a publisher that has an established, and recent, track record in your chosen genre.

So along with professionalism and patience, there's also persistence. Know that you may send out a hundred emails and maybe only receive a single response. But even if you're not hired by someone, the wonderful thing about comic books is that self-publishing is within your reach. There are collaborators



to be found, and if you have to, one can always draw stick figures. That is a thing that you can do. If you want it badly enough then you have to put in the work and time and the effort to do it. But know why you're doing it and be willing to go through a certain amount of crap to get there. It is not easy. Most people do work for a long time and even when they do find success that is not a guarantee that you will always be successful. Persistence is really what helps keep you going. And be willing to do other things. If you need to pay the bills, write at night while you work during the day, or vice versa. That's not failure, that's you taking care of yourself, taking care of your family.

**Cox:** One of the things that I see a fair amount of are people who ostensibly want to be professional in the industry but their Twitter, or their blog or whatever, is full of negativity about creators who are currently working. I understand that it's a personal Twitter or a personal blog, but if you can find it on the public Internet under the name that you're using as a professional, it's part of how you're presenting as a professional.

*"...the wonderful thing about comic books is that self-publishing is within your reach."*

**Sankovitch:** And, for good or ill, fairly or unfairly, you will be judged.

**Cox:** Yeah. If your online presence is whiny or negative or something you would not want to present in a job interview, then that's a big red flag.

**Sankovitch:** Understand that people are going to take away whatever they want from what you post publicly. In most places, searching social media has become standard procedure for background checks.

If on a surface sweep they pull up something unflattering, that's just not going to reflect very well on you. So be aware of the persona you are cultivating online.

**Cox:** Oh, when people make their comics taste a personal attack thing it's especially, like—I cringe. Because sometimes people track their own tags and sometimes people Google themselves, and if you had something shitty to say about somebody two years ago, maybe it didn't register, but maybe that was one of the comments that stuck with them. We all have comics we didn't like! No one's expecting anyone to enjoy everything, but just—common sense. Is the fact that you didn't like this specific comic worth burning bridges over? Probably keep it to yourself.

**Sankovitch:** Or be willing to own it...and any potential repercussions.

**DeConnick:** A wonderful retailer I know, Gaby Trautmann, has a line in her email signature, "Live as though everything you do will eventually be known." That's probably a higher standard than most of us are up to, but it's something to shoot for.

I think that most of that is basic politeness stuff. Honestly, the biggest mistake that I see is writers thinking they can get work without samples. If you are trying to pursue comic book writing, there is very little chance that you will get a gig just based on the strength of your scripts. It happens, but it's not likely. You need to find someone to work with. People want to see samples of produced work. The good news is, with this industry in particular, the threshold of publication is actually very low.

This is an old quote, but back when we were getting started it was about two thousand dollars to do a small print run at Quebecor. That's an old quote so I'm sure it's higher now, but I suspect not by much. And back when we were first having this conversation there was no such thing as Kickstarter. You had to raise that money by saving it.

**Cox:** There are digital print companies who'll print your comic for cheaper if you let them run their ad on the back cover, too. Ka-Blam is one I've heard recommended.

**Sankovitch:** Also, the rate for successful comics Kickstarters is about 50%. And that's when the people doing the Kickstarters aren't contributing much. When you actually offer concrete rewards and show art, that percentage rises.

**DeConnick:** In order for someone to hire you to make comics, you have to prove that you can make comics. This does not make our industry unique. To break into the industry, make a comic. Then make another one. Welcome. But the thing is, if what you consider breaking into the industry is working for one of the big two, then it will take you awhile.

People are, like, "I love comics. You should hire me to write them." No. Loving comics and making comics is totally different. You have to make your shitty comics first. No one is going to pay you to make your shitty comics. Make your shitty comics and get them out of the way. Everyone does it. It's okay. You have to not be afraid to be terrible. You will be. And in fact, you'll be super lucky if you can get all your terrible ones out of the way before someone starts paying you, because most of us get the first few terrible ones out, and then another few terrible ones out on a much bigger stage and that is not so fun to look back on.

I can't remember who to credit this to—maybe Denny O'Neil?—but there used to be an old rule of thumb for success in our industry, you had to be two out of three of the following: able to meet a deadline, pleasant to work with, and talented. But instead of being talented, let's say, be good. Because this notion we have about talent is that you're either born with it or you're not, and I think that is very destructive in the creative arts. We have this emphasis on treating creators like they're shaman, like, "I'm channeling



Prisoner Penney Rolle from  
Kelly Sue DeConnick's *Bitch Planet*

this story." No, not really. You have to show up and do the work, and get better at it. You have to think about it, you have to learn to question your own motives, to question your own choices. It's definitely not about your specialness. It's about your willingness to be vulnerable and honest on the page and really pay attention to how you're using space.

I think there is also this perception that once you break in—whatever that means—you're going to make a living at this. That's not guaranteed. You'll need to be as business-savvy as you are craft-savvy. Advocate for yourself. Do the things that you believe in. Try to think of different ways to monetize your books. It takes a while to build a big enough following. We have checks that come in now off of sales of books that we did years ago, so that everything continues to produce. It can take five to seven years of consistently doing work in the industry to make a decent living. I know nobody wants to hear that.

That said, the industry is changing rapidly. Digital sales are increasing exponentially. Maybe it'll be a different equation for the next generation.

**Sankovitch:** And what's great is it's actually coupled with print sales. Print sales aren't going down. They're in fact both going up.

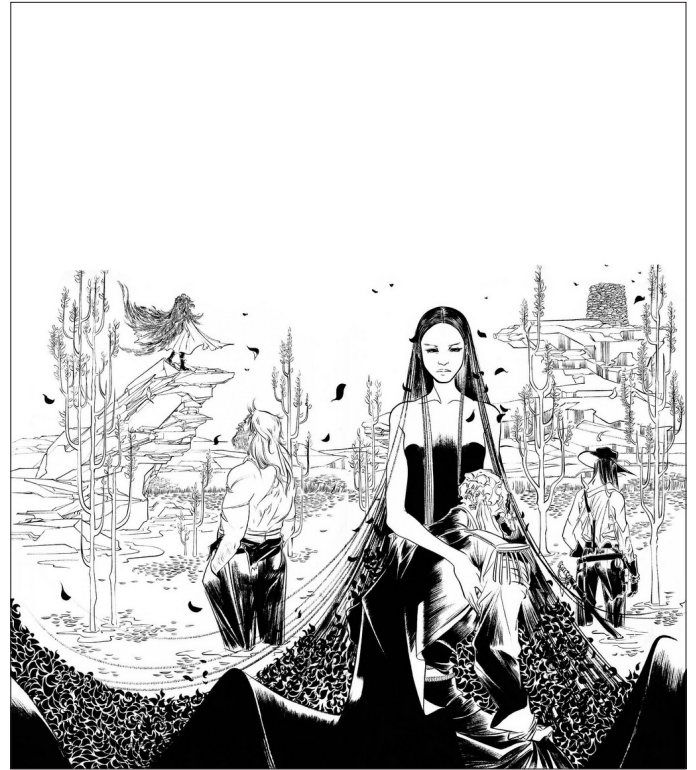
**DeConnick:** And the way that niche marketing is starting to happen. There used to be three television stations. Now there are, I don't even know how many, hundreds. And streaming. The bad news is, no one is ever going to have M.A.S.H. ratings ever again. Like no show will ever get that many viewers sitting down at one time, but the good news is that more people are able to get work making content for all those different channels. (I think this disappearance of shared spaces is fascinating because I think there are ways that this is bad for us as a culture. We can choose to only look in mirrors. We can choose to watch shows that are just about us, which I think is super dangerous, but that's a conversation for another time.)

In comics though, something similar is happening. More people are getting a piece of the pie. It used to be that superheroes were pretty much the end all, be all. They're still hands down the bulk of the industry, that has not changed, but I remember when Image was working really hard to try to get 10% of the market. That was like the dream. And Image is over 10% now. Image does almost no superhero books, almost no shared-universe books. They really are changing the model in a big way. Their books do very well.

**Sankovitch:** They do well, often on a different scale than Marvel or DC...but the returns work out so much better for the creators.

**DeConnick:** I am incredibly grateful to Marvel for my tenure there, I have good feelings about them and

I wouldn't have my audience had I not done work there. But now I can sell fewer books at Image and make more money. And retain ownership and control. There's a balance I think I'd recommend for new creators, some work for hire, absolutely, but make sure you're creating things you own as well.



*Pretty Deadly Volume I*  
illustration by Emma Ríos

**AD:** What advice would you give to a new creator who wants to work at one of the larger publishing houses like Marvel or DC?

**DeConnick:** I would advocate hard for you to not write a book you don't care about. If you can't bring a point of view, if you can't bring some passion to a project, do not take it for the experience. You'll get a lot more respect for turning down a book if you don't have a point of view than you will for finding some watery pitch.

**Sankovitch:** Yes, and especially for newer creators,



you get a lot of respect if you say, “you know, I would love to do this, but realistically, my schedule won’t allow for it.” Do not ever take on a job—I don’t care if it’s your favorite character ever—do not take on a job that you cannot finish.

**Cox:** Yeah, because they’re already interested in working with you. They’re not going to not be interested in working with you because you made a responsible decision.

*“You need to believe in your project more than anyone else on your team, and you need to be able to remove your ego. It’s not about you.”*

**Sankovitch:** You get one chance to make a first impression, and if your first impression is, “Ah, sorry, I couldn’t turn it in,” then odds are good that I’m not going to be keen to work with you again. I can’t trust you. Make sure you can actually do the work and do it well.

**DeConnick:** Be warned, you never outgrow the need to meet a deadline. There’s no one who is so good that they can just turn it in whenever they want. If you cannot get the book in on a regular schedule then they won’t trust you. This is the bane of my existence—believe me.

The closest thing I can give to you as a career ladder is: start making comics. If you start making comics, and start making friends and contacts in the industry, you will eventually make your way into the industry. Frankly, from my perspective, the moment you’ve made a comic, you’re in the industry. However

you measure breaking in—I’ve broken into this industry more times than I can count. I was making a living in comics long before I was considered a professional by my peers.

**AD:** Do you have any advice for any upcoming creators looking to collaborate?

**DeConnick:** I think sometimes there are people who are just starting out as writer who have opinions about what artists are good enough to work with them, but

you’re also learning and you can both make each other’s work better. Tumblr will tell you, “don’t work with anyone unless you’re getting paid, don’t work for exposure.” Okay, well. Maybe work for shared ownership? I mean, the point is solid—people are taken advantage

of by the “exposure” thing all the time. But if you’re just starting out... if you’re learning your craft and your collaborator is too... I’m not sure you can expect to draw much of an advance, reasonably. I mean, if one of you is getting paid, then both of you should damn sure be getting paid. If one of you has sole ownership, then then the other should damned sure get paid. But I think sometimes people who are not quite ready for professional work start expecting a paycheck to learn. Not sure that won’t hold you back.

**Sankovitch:** You shouldn’t do work for free if someone’s clearly exploiting you, but you should work your craft in as many ways as you can, as openly and honestly and professionally as possible. If you can find a collaborator, and you’re clearly both not getting paid, maybe you should make something together with the hope that maybe, you both can benefit from it. That’s great. Comics is collaboration.



**DeConnick:** But make sure there is paper between you even if it is a very informal thing. Clarify who owns it, just so there are no bad feelings. I would suggest to you that your ideas are disposable. You will have thirty ideas a day when you learn to recognize them. Ideas are not the hard part, so don't worry too much about the ideas. Just worry about showing up to do the work. I would urge you to try to own something fifty-fifty with your artists, because that way everyone has more stake in it. If you have some concern, like if you think that the artist is going to flake and you'll need to finish it with someone else, put in a provision to buy them out in the contract.

**AD:** What other jobs are there in the comic industry if you're not interested in being a writer or an artist?

**Sankovitch:** Oodles! So many.

**DeConnick:** Editorial is a big one, but there's also production designers. There are levels of editorial. There are book designers and people who run the numbers.

**Sankovitch:** There are accountants, people who do marketing and sales.

**DeConnick:** PR. Comics "journalism." The air quotes aren't fair—there are some folks in that job description who are very good at their jobs. But boy, there could be more.

**Sankovitch:** Journalism in comics is going through growing pains alongside the growth of the industry as a whole but opportunities abound there as well, especially as comics is increasingly drawn into the "mainstream." There are retailers and their stores, and their day-to-day activities. A lot of these stores have sales people at the front of house, they have their own accounting and purchasing behind the scenes. Some of

them have their own social media person, their own sales and marketing teams. Also, working at cons, coordinating large events. All of those are really major positions that are available, but you don't necessarily have to be a writer or an artist. You can be both, but you don't have to be.

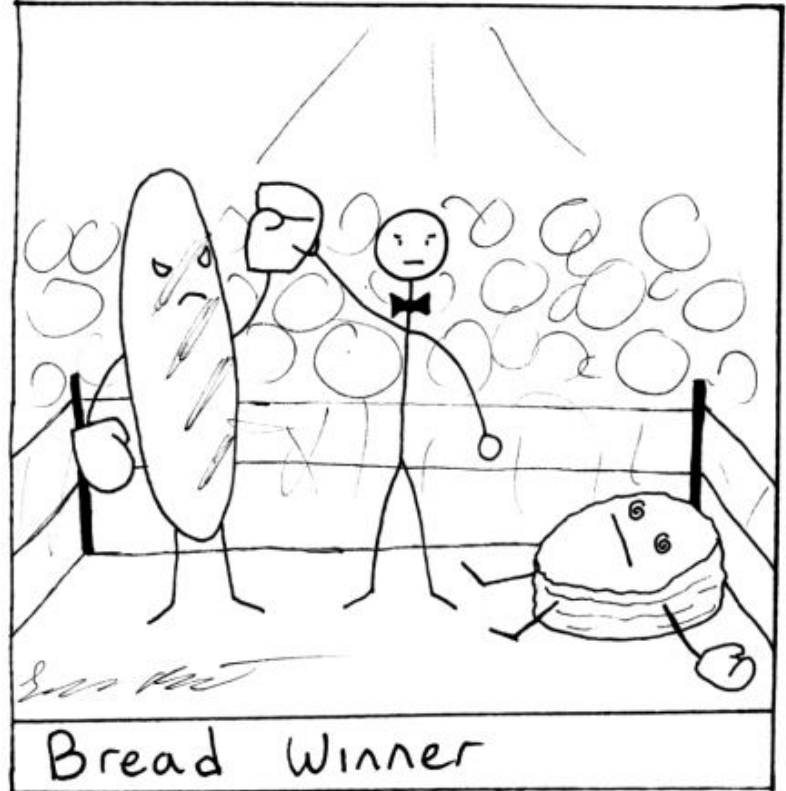
**AD:** What makes for a good editor?

**Sankovitch:** Organization, passion, compassion, and the ability to be professional and get your shit done. You need to believe in your project more than anyone else on your team, and you need to be able to remove your ego. It's not about you. It's about working with that group of creators to help them realize their vision, not yours. A lot of editors lose sight of that. There's a time and a place for editorial to give feedback, but make sure that you're giving feedback for the right reasons. Make sure you're doing it in the support of the book, in support of the creator's vision, to help them realize their best selves. And you need to be organized. You need to know where your books are at all times and you need to facilitate communication between all the different people on the book. It is insane to me that, in a medium as collaborative as comics, some editors will go out of their way to keep artists and writers from talking to each other. I don't understand that at all. That makes no sense. That's like saying that your foot can't talk to your body when you're driving a car. That just makes for bad driving and most probably accidents and death.

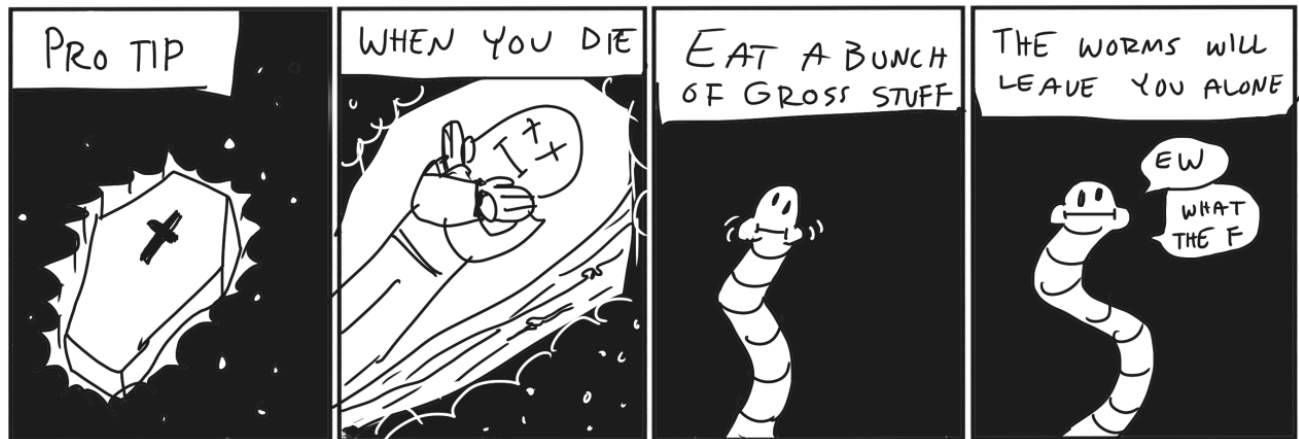
**DeConnick:** A good editor recognizes what you are trying to do, and tries to give you what you need to make your thing as good as it can be. And they see the big picture when you are so in the trenches that you can't see it. They keep their eyes on, "how does this get us closer to what our end goal is here? Do we have an end goal here?" A bad editor is a frustrated writer. A good editor is happy to be an editor.

# DEEP FRIED DUCK STRIPS

LAUREN BRYANT



JALAN EMBER



SUMMER NGUYEN



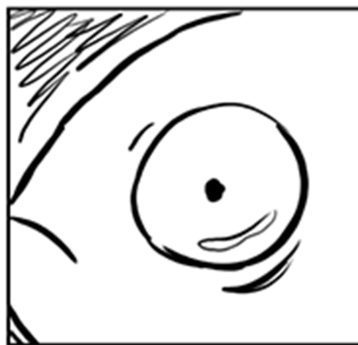
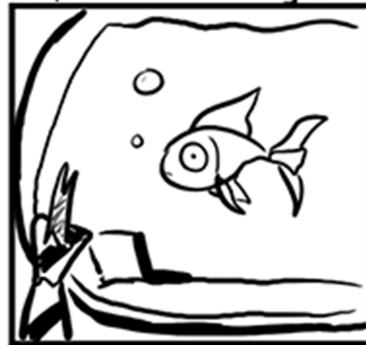
# Suddenly Falling Rocks



Evan S. f2015

## CAPTAIN SPLASHY, ATTORNEY AT LAW

by Hannah Bergeson



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# ART DUCKO

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VOLUME II - ISSUE III

